









THE  
NEW PUBLIC SCHOOL  
MUSIC COURSE

BY  
CHARLES E. WHITING

*Fifth Reader*  
G CLEF EDITION

BOSTON, U.S.A.  
D. C. HEATH & CO., PUBLISHERS

1909

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# THE NEW PUBLIC SCHOOL MUSIC COURSE

**Its Inspiration** As the literature of the world is the flower of its folk-lore, so music — the great tone-poems of the masters, is the florescence of folk-song. As true appreciation of what is excellent in literature is possible only with knowledge of the folk-lore in which it is rooted, so a just appreciation of what is excellent in music, is possible only through familiarity with the folk-songs which have forerun and typified the larger and more complex compositions. Sprung many of them from undiscovered sources, living for hundreds of years on the lips of the people, passing from generation to generation and voicing each to the next its tenderest and most sublime emotions, they stand to us as more than song, more than story, — a veritable artery of emotional life and feeling pulsing in unbroken rhythm from the earliest times to the present day.

**Its Pedagogy** As the development of the child follows the development of the race, so his development in music should follow its development in the race. The NEW PUBLIC SCHOOL MUSIC COURSE is based upon this fundamental principle of education. The folk-song is its key-note, its *motif* and its theme. Upon the folk-song it stands, an earnest effort to lead the children in song to the heritage of the ages which is rightfully theirs.

**Its Material** Many of the melodies were obtained by the author and others directly from the peoples by whom they were developed and sung, carefully reduced to writing at the time and subsequently verified. Others, ornamented and used as themes by the masters, have been followed toward their source, divested of that which was not theirs in the mouths of the people, and restored to their former simplicity of tune and time. Still others stand as they have stood since the memory of man.

**Its Arrangement** The better to differentiate in the minds of the pupils that which is cultural from that which is purely technical, the former material has been grouped as Songs and the latter as Exercises. As accuracy and fluency in sight-reading depend upon the singer's working knowledge of the tonic relation of tones known as movable *dō*, and as the success of movable *dō* depends upon constant change of key, the Songs and Exercises have been set in key-rotation rather than in key-chapters, thus securing the advantage of continual change with the convenience of consecutive study,— by page and title in the Songs, and by number in the Exercises. The pedant looking for the development of all possible difficulties in melody and rhythm will note with regret the absence of exercises in the more unusual varieties of measure, of certain accidentals such as flat-five, seldom met with in song except in exercises mechanically constructed expressly for introduction into school music readers, of some keys in the minor mode, and other problems incident to an exhaustive treatment of sight-song.

The educator, however, interested in the development of the child rather than in the elaboration of sequence, will commend their careful exclusion. If the child is to love to sing, he must be given songs not newly written for the purpose and whose enduring worth is yet unknown, but songs whose age-cherished existence has delighted the ear and inspired the tongue of succeeding generations; and if he is to acquire fluency in reading, the few minutes a day allotted to the subject must be devoted exclusively to such problems as are essential to his progress within the limits established by circumstance and environment. For convenience when many or all divisions of a school are gathered for opening exercises or on other occasions demanding united effort in song, the patriotic selections have been grouped as Assembly Selections and appear in all the books of the series identical in melody, rhythm, harmony, text, title and pagination, an arrangement the advantages of which are manifest. The several books will be found free from cues to pupils, scale diagrams, development exercises, instructions to teachers, and all matter more properly belonging to the Teachers' Manual where they may be found.

*Its Application* The Supervisor will observe that no attempt has been made in the books to force upon his teachers a method of instruction which may or may not coincide with that which his personal experience has developed and successfully established in the schools whose conditions have been to him a life-study, and whose needs no other can know so well. The NEW PUBLIC SCHOOL MUSIC COURSE is not a method of instruction but a collection of carefully selected, properly graded, and conveniently bound material, intended for use as follows: In schools under music supervision, in connection with the methods already established by the supervisor in charge. In graded schools without music supervision, in connection with the Teachers' Manual for Graded Schools. In ungraded schools without supervision, in connection with the Teachers' Manual for Ungraded Schools.

*Its Readers* The First Reader assumes on the part of the pupils a sight-reading knowledge of all combinations of the tones of the diatonic major scale in the several keys, and of measure up to and including the equal division of the beat. The Second Reader includes songs and exercises embracing the fractional division of the beat, a more extended use of accidentals, the minor mode, and two-part song. The Third Reader involves the sub-fractional division of the beat, a more remote approach of accidentals, an extension of the minor mode, and greater freedom of voice in the continuation of two-part song. The Fourth Reader introduces three-part song, which in the Fifth, with its two editions, the G Clef edition for girls' schools and the F Clef edition for boys' schools and mixed schools, affords the largest possible opportunity for real interpretive work.

*Its Manuals* A complete elementary sight-reading course covering the child's first three years at school and preparatory to the First Reader, will be found in the several Teachers' Manuals, including all necessary instructions and black-board exercises, together with a collection of rote-songs especially adapted to the needs of pupils in grades between the kindergarten and the grammar school.

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# PART SONGS

## THANK YE THE FATHER

F. F. FLEMMING

1. Thank ye the Fa - ther For His love un - chang - ing.  
2. Praise ye the Fa - ther, Mer - ci - ful and lov - ing,  
3. Praise ye the Fa - ther, Ev - er watch-ing o'er us,

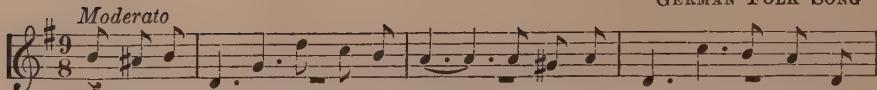
Sin lost its pow - er, Love like His es - trang - ing.  
For our sal - va - tion Life and glo - ry of - fring.  
Striv - ing in sor - row Ev - er more to cheer us.

Come then a - dor - ing, Songs of glad - ness

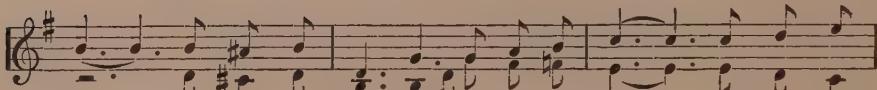
pour - ing To the Cre - a - - - tor.

## BIRD OF THE WILD WING

GERMAN FOLK SONG



1. Bird of the wild wing, Bird of the foam, Linger no long - er, Fly to thy  
 2. Bird of the wild wing, Bird of the foam, Stay not I pray thee Long near my



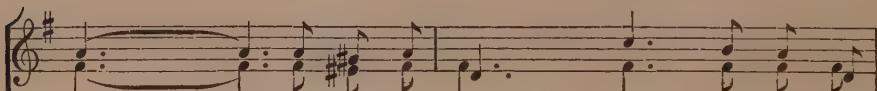
home; Fly to thy bird - lings O - ver the sea, Lov'd ones are  
 home; Come with the sweet spring, joyous and free, Sweet words of



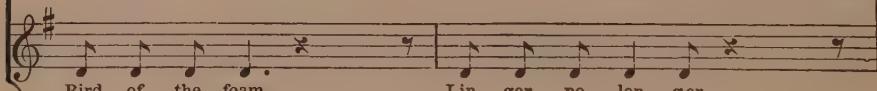
anx - iously Waiting for thee. Bird of the wild wing, Bird of the  
 hap - piness Bringing to me.



Bird of the wild wing,



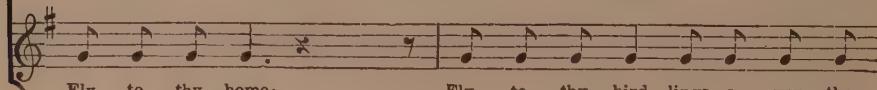
foam,..... Lin - ger no lon - - ger, Fly to thy



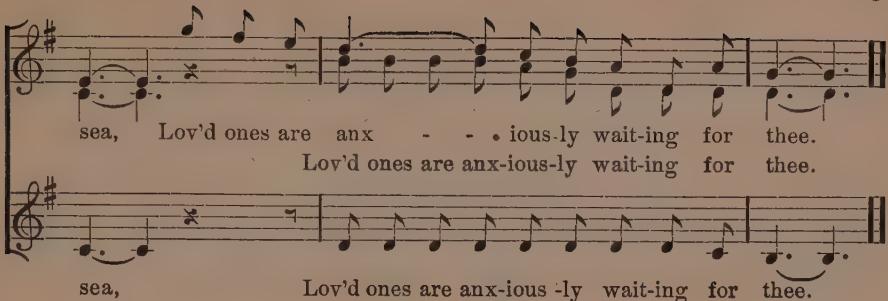
Bird of the foam, Lin - ger no lon . ger,



home..... Fly to thy bird - lings o - ver the



Fly to thy home; Fly to thy bird - lings o - ver the

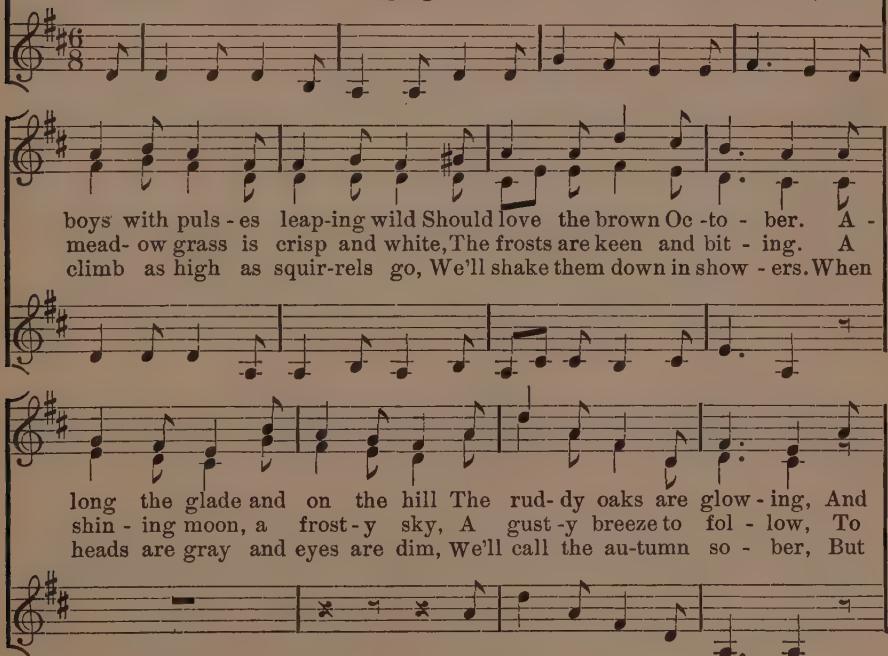


## WHO HAS NO SUNSHINE

*Allegretto*

GERMAN FOLK SONG

1. Who has no sun-shine in his heart May call the au - tumn so - ber, But  
 2. The yel-low moon is clear and bright, The si - lent up-land light-ing; The  
 3. Hur-rah! the nuts are dropping white In all the for-est bow-ers; We'll



mer - ry winds are out by night, Thro' all the for - ests blow - ing.  
 drive the with - er'd leaves a - bout And heap them in the hol - low.  
 now with life in ev - 'ry limb, We love the brown Oc - to - ber.

Ho! ho! ho! the gold - en au-tumn bright with glee,

Ho! ho! ho! the hap - py days for me....

### A MERRY STORY

A. J. FOXWELL

F. GEYER

1. A mer - ry sto - ry I have heard, Ha ha ha ha ha ha! A -  
 2. Of course the bird was full of joy, Ha ha ha ha ha ha! And  
 3. The boy procured a pinch of salt. Ha ha ha ha ha ha! 'I'll'

bout a boy who caught a bird, Ha• ha ha ha ha ha! He thus, it cheered the gap - ing boy, Ha ha ha ha ha ha! "When try," said he, "to mend my fault, Ha ha ha ha ha ha! If

should have quick-ly caged it, While still surprise en - gaged it. In - next you catch a bird, sir, You'll find up - on my word, sir, 'Tis pa-tient - ly I wait here, Some birds will meet their fate here." So

stead of that he looked a - bout, Un - closed his hand and need - ful, if you would not fail, To put some salt up - there he took his qui - et stand, And still he waits with

let it out. Ha ha ha ha ha ha! Ha ha ha ha ha ha! on its tail." Ha ha ha ha ha ha! Ha ha ha ha ha ha! salt in hand. Ha ha ha ha ha ha! Ha ha ha ha ha ha!

## BABY IN THY CRADLE

*Andante*

J. GARDNER

1. Ba - by, in thy cra - dle slum - b'ring, Sweet - ly  
2. Soft - ly fall the dews of eve - ning, So may  
1. Ba - by, slum - b'ring, slum - - b'ring,  
2. Soft - ly fall the dews, the dews,

dream, . . . . no dan - ger's nigh. O'er thy  
grace . . . . de - scend on thee. An - gel  
Sweet - ly dream,  
So may grace

couch thy moth - er watch - ing Soothes thee with her  
guards are round thee hov - 'ring, So may God thy  
Lul - la - by.

lul - la - by, Soothes thee with her lul - la - by.  
help - er be, So may God thy help - er be.  
lul - la - by.

## ERIN THE TEAR AND SMILE

IRISH FOLK SONG

*Slowly*

1. E - rin! the tear and the smile in thine eyes Blend like the  
 2. E - rin! thy si - lent tear nev - er shall cease, E - rin! thy

rainbow that hangs in the skies ! Shining thro' sorrow's stream, Sadd'ning thro'  
 languid smile ne'er shall increase, Till like the rainbow's light Thy va-rious

pleasure's beam, Thy suns with doubtful gleam Weep while they rise !  
 tints u - nite, And form in Hea - ven's sight One arch of peace !

## THROUGHOUT THE LAND

FRANZ ABT

*Tranquillo*

1. Through-out the land what still-ness reigns, To sab-bath thoughts in -  
 2. From town and vil - lage bells come sweet, Their sum-mons clear - ly  
 3. Up - on thy face a smile we find, While thou thy gifts art

visit - ing! Deep si - lence ev - 'ry leaf main - tains, As  
ring - ing. O sa - cred Sab - bath, thee we greet, That  
giv - ing. Thy words are, "Peace to all man - kind! Praise  
if in prayer u - nit - ing, As if in prayer u - nit - ing.  
heart - felt joy art bring - ing, That heart - felt joy art bring - ing.  
God, the ev - er - liv - ing, Praise God, the ev - er - liv - ing."

rit.

## UP AWAY

*Tempo di Marcia.*

FRANZ ABT

Up, away! Up, a-way! Up, away! Up, a-way! on the pinions of  
Up, a-way!

gladness, Friends, let us roam in the merriest mood! How love - ly the flowers on



scented banks grow, How fragrant the forest and valleys be - low! The gla-ci-ers



shine in the sun's tinging ray, While wander-ing brooklets pass swiftly a - way.

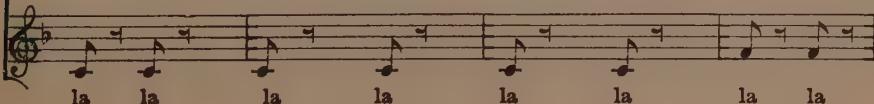


Roam - ing gives high de - light, De - light be - yond all meas - ure;

La la la la la la la la



Na - ture so fair and bright Af - fords the keen - est pleas - ure.



la la la la la la la la

Roam - ing gives high de - light, De - light be - yond all meas - ure.

la la la la la la la la la la

Oh, high de - light! Na - ture so fair and bright. bright.

la la la la la la la la la la

D.C. al Fine.

### O WHO WILL O'ER THE DOWNS

R. L. DE PEARSALL

*Moderato*

1. O who will o'er the downs so free, O who will with me ride? O  
 2. I saw her bow'r at twi-light grey, 'Twas guarded safe and sure; I  
 3. I promised her to come at night With comrades brave and true, A

ff

who will up and fol - low me To win a blooming bride? Her  
 saw her bow'r at break of day, 'Twas guard-ed then no more! The  
 gal - lant band with sword in hand, To break her pri - son through; I

f p

cres.

fa - ther he has lock'd the door, Her moth - er keeps the key;  
 var - lets they were all a-sleep And none was near to see  
 prom - ised her to come at night, She's wait - ing now for me,

1st &amp; 2d Ending

cres.

rit.

But nei - ther door nor bolt shall part My own true love and me!  
 The greet-ing fair that pass - ed there Be-tween my love and me!

3d Ending

And ere the dawn of morn - ing light, I'll set my true love

free, And ere the dawn of morn-ing light, I'll set my true love free.

ff

## WHO ALOFT

*Alla marcia*

FELIX MENDELSSOHN BARTHOLDY

1. Who a - loft thy head did raise, For - est green, the mountains  
 crown-ing? Glad in heart, thy beau-ty own-ing, I will sing thy Mak-er's  
 praise, . . . Glad in heart I will sing thy Maker's praise.  
 Glad in heart, Fare thee  
 Fare thee well, . . . fare thee well, . . . fare thee well,  
 Fare thee well, fare thee well, . . . fare thee well, . . . thou  
 well, . . . . . fare thee well, fare thee well, fare thee well,  
 p — cres.

A musical score for 'The Forest' by John Field. The score consists of two staves of music in common time, with a key signature of two flats. The first staff begins with a forte dynamic (f) and a 'dim.' dynamic, followed by a piano dynamic (pp). The lyrics 'for - est old, Fare thee well, fare thee well, thou for - est old!' are written below the first staff. The second staff begins with a forte dynamic (f) and a 'dim.' dynamic, followed by a piano dynamic (pp). The score concludes with a double bar line and repeat dots.

## THE SUN HAS ARISEN

KATE R. MOFFAT  
*Allegretto*

ALFRED MOFFAT

A musical score for 'The Sun Has Arisen' in 2/4 time, B-flat major. The key signature is B-flat major (two flats). The tempo is Allegretto. The vocal line consists of two staves of music. The first staff begins with a forte dynamic (mf) and consists of eighth-note chords. The second staff begins with a mezzo-forte dynamic (mf) and consists of eighth-note chords. The lyrics are: 1. The sun has a - ris - en And-glad- ly the earth, Touch'd by his ra- diance, 2. The morning is mer- ry, The morn-ing is gay, Bril-liant with prom- ise.

1. The sun has a - ris - en And-glad- ly the earth, Touch'd by his ra-diance,
2. The morning is mer- ry, The morn-ing is gay, Bril-liant with prom- ise

Breaks in - to mirth. Dim- pled with sun-light, The seas all ap - pear, And  
Of bright noonday. Earth all in sunbeams Her-self doth a - dorn To

Breaks in - to mirth. Dim- pled with sun-light, The seas all ap - pear, And  
Of bright noonday. Earth all in sunbeams Her-self doth a - dorn To

darkness has fled a-way, Morn-ing is here. The sun has a ris-en And welcome the ris-ing sun, King of the morn. The morn-ing is mer-ry, The

*f largamente.**poco rit.*

gladly the earth, Touched, touched by his radiance, Breaks in to mirth.  
morning is gay, Bril-liant, bril-liant with pro-mise Of bright noonday.

*f largamente.**poco rit.*

## EVENING BELLS

FRANZ ABT

*Andante sostenuto*

1. Eve - ning bells are ring - ing, ring-ing soft . . . and  
2. Let their sil - v'ry chim - ing draw thy thoughts . . to

1. Eve - ning bells are ring - ing. ring - ing soft and  
2. Let their sil - v'ry chim - ing draw thy thoughts to

light,  
Heav'n, As with an - gel voi - ces,  
Lead thee toward the coun - try

light, As with an - gel, as with an - gel voi - ces,  
Heav'n, Lead thee toward the coun - try, toward the coun - try

light, As with an - gel, as with an - gel voi - ces, thro' the  
Heav'n, Lead thee toward the coun - try, toward the coun - try where true

thro' the si - lent night,  
where true peace is given,  
As with an - gel -  
Lead thee toward the

thro' the si - lent night, As with an - gel - voi - - ces,  
where true peace is given, Lead thee toward the coun - - try

si - - - lent night, As with an - gel - voi - - ces,  
peace . . . is given, Lead thee toward the coun - - try

voi - - - ces,      thro' the si - - - lent night.  
coun - - try      where true peace is given.

thro' the si - - - lent night, the si - - - lent night.  
where true peace is given, true peace is given.

thro' the si - - - lent night, the si - - - lent night.  
where true peace is given, true peace is given.

WILLIAM COWPER  
*mf Allegro*

## JOHN GILPIN

G. A. MACFARREN

1. John Gil-pin was a cit - i - zen Of cred-it and re - nown; A  
2. To - mor-row is our wed-ding day, And we will then re - pair Un -

3. A - way went Gil-pin, who but he? His fame soon spread a-round; "He  
4. At Ed - mon-ton his lov - ing wife From bal - co - ny es - pied Her

5. But yet his horse was not a whit In - clin'd to tar - ry there; For

train-band cap-tain eke was he, Of fa - mous Lon-don town. John  
 to the Bell at Ed - mon-ton All in a chaise and pair." He  
 car - ries weight! he rides a race! 'Tis for a thou-sand pound!" So  
 ten - der hus-band, won-d'ring much To see how he did ride. "Stop,  
 why? his own - er had a house Full ten miles off, at Ware. Now

Gil-pin's spouse said to her dear, "Tho' wed-ded we have been . . . These  
 soon re-plied, "I do ad-mire Of wom-an - kind but one, . . . And

like an ar - row swift he flew, Shot by an arch - er strong; So  
 stop, John Gil - pin! Here's the house," They all a - loud did cry; "The

let us sing, Long live the King! And Gil-pin, long live he; And

cres. *ff*

twice ten te - dious years, yet we No ho - li - day . . . have seen.  
 you are she, my dear - est dear; There - fore it shall . . . be done."

cres. *ff*

did he fly, which brings me to The mid -dle of . . . my song.  
 din - ner waits, and we are tired!" Said Gil - pin, "So . . . am I!"  
 cres. *ff*

when he next doth ride a - broad, May I be there . . . to see!

## HOW LOVELY THY LAY

Allegro vivace  
1ST DUET\*

FELIX MENDELSSOHN BARTHOLDY

How love - ly thy lay, Sweet min - strel of day, When

2D DUET

How love - ly thy lay, Sweet min - strel of

heav'n-ward at morn-ing thou spring - est! In - spir'd by thy mirth, I

Sweet min - strel,

day, When heav'n-ward thou spring- est! In - spired by thy mirth, I

soar from the earth And join in the car - ol thou

soar from the earth And join in the

(Go to 2d Duet\*)

sing - est, And join in the car - ol thou sing - est.

(Go to 1st Duet)

car - ol, the car - ol thou sing - est.

\* The 1st Duet should be sung without the 2d Duet through to the Coda. Then these singers should go to the 2d Duet, the next party beginning the 1st Duet. The changing of Duets can go on *ad libitum*, and should then be followed by the Coda.

Coda to finish

Sweet min - strel, sweet min - strel, . . .

I join in the car - ol thou sing - - est.

I join in the car - ol thou sing - - est.

the car - ol thou sing - - est.

## LORD IN THY GREAT THY GLORIOUS NAME

ROBERT SCHUMANN

1. Lord, in Thy great, Thy glo-rious name, I place my hope, my on-ly trust;
2. Thou art my Rock ! Thy name alone The fortress where my hopes retreat;
3. Blest be the Lord, for- ev-er blest, Whose mercy bids my fears remove ;

Save me from sor- row, guilt, and shame, Thou ever gracious, ev - er just.  
 Oh, make Thy pow'r and mercy known ; To safety guide my wand'ring feet.  
 The sa - cred walls which guard my rest Are His almighty power and love.

## BEGONE DULL CARE

OLD ENGLISH MELODY

*Allegretto*

1. Be- gone ! dull care, I pri -thee, be - gone from me. Be-gone ! dull care, You and I shall nev-er a - gree. Long time hast thou been tarry-ing here, And fain thou wouldst me kill, But i' faith, dull care, Thou nev-er shall have thy will. 2. Too much care Will make a young man turn grey, And too much care Will turn an old man to clay. My wife shall dance and I will sing, So mer - ri - ly pass the day, For I hold it one of the wis - est things To drive dull care a -' way.

## WITH THE STARS IS PEACE ABIDING

FRANZ ABT

*p Lento**pp*

1. With the stars is peace a - bid - ing, With the stars rest end - eth  
 2. With the stars is love a - bid - ing, From the stars it pass - eth

*p**pp*

1. With the stars is peace a bid - ing, With the stars rest end - eth  
 2. With the stars is love a - bid - ing, From the stars it pass - eth

*p**pp*

not. If for these on earth thou long - est, To the stars let long-ing  
 not. Let each up - ward as - pi - ra - tion To the stars a - bove thee

*p cres.*

not. If for these on earth thou long - est, To the stars let long - ing  
 not. Let each up-ward as - pi - ra - tion To the stars a - bove thee

*p cres.*

float. If for these on earth thou long-est, To the stars let longing float.  
 float. Let each up-ward as - pi - ra - tion To the stars above thee float.

float. If for these on earth thou long-est, To the stars let longing float.  
 float. Let each up-ward as - pi - ra - tion To the stars above thee float.

To the stars let longing float.  
 To the stars above thee float.

## BLESSED ARE THE PURE IN HEART

W. ROSTON BOURKE

*A little slower*

Lord, we Thy pres- ence seek; May ours this bless- ing be;

Lord, we Thy pres- ence seek; May ours this bless- ing be;

Give us a pure, a ho- ly heart, A tem - ple meet for Thee.

Give us a pure, a ho- ly heart, A tem - ple meet for Thee.

Bless - ed,

bless - ed,      bless - ed,

*mf a tempo*

*cres.*

*cres.*

Bless - ed.      bless - ed.      bless - ed.      bless - ed.      bless - ed.

*mf a tempo*

*cres.*

Bless - ed,

*Sweetly and smoothly*

Three staves of musical notation for soprano voice, marked with dynamic changes and lyrics. The first staff starts with a forte dynamic (f), followed by a piano dynamic (p), a dim. dynamic, and a rall. dynamic. The lyrics are "see God, they shall see . . . God. . . . .". The second staff starts with a forte dynamic (f), followed by a piano dynamic (p), a dim. dynamic, and a rall. dynamic. The lyrics are "see God, they shall see God, they shall see God. . . . .". The third staff starts with a forte dynamic (f), followed by a piano dynamic (p), a dim. dynamic, and a rall. dynamic. The lyrics are "see God, they shall see . . . God. . . . .". The music consists of eighth and sixteenth note patterns, with some sustained notes and grace notes.

## HARK WHAT A BURST

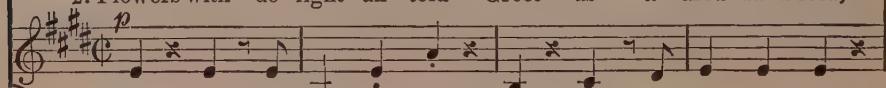
FRANZ ABT

*Alla marcia*

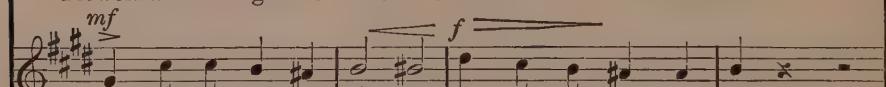
1. Hark! what a burst of sound Comes from the woods a - round!  
 2. Flowers with de - light un - told Greet us a thou - sand-fold,



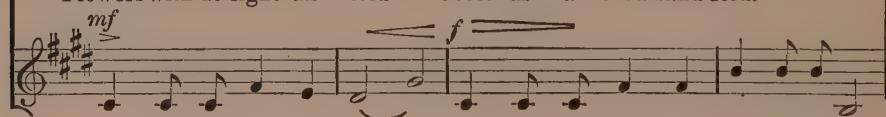
1. Hark! what a burst of sound Comes from the woods a - round!  
 2. Flowers with de - light un - told Greet us a thou - sand-fold,



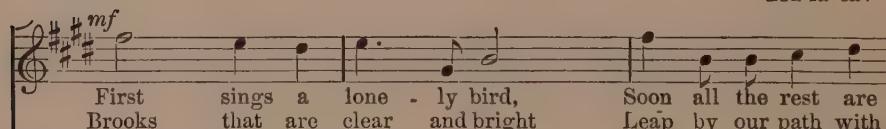
Hark! what a burst of sound Comes from the woods a - round!  
 Flowers with de - light un - told Greet us a thou - sand-fold.



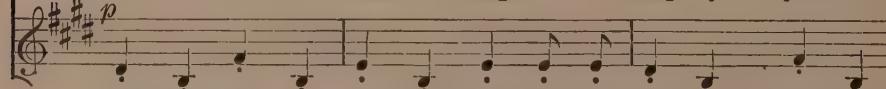
Hark! what a burst of sound Comes from the woods a - round!  
 Flowers with de - light un - told Greet us a thou - sand-fold.



Tra la la!  
 Tra la la!



First sings a lone - ly bird, Soon all the rest are  
 Brooks that are clear and bright Leap by our path with



First then sings a lone - ly bird, Soon the rest, the rest are  
 Brooks that are so clear and bright By our path-way leap with

like - wise heard. Then from the woods a - round, What a  
 mur - murs light. Splen - dor at - tends on May, All is

like - wise heard. Then from the woods a - round, What a  
 mur - murs light. Splen - dor at - tends on May, All is

like - wise heard, And then from the woods a - round,  
 mur - murs light, And splen - dor at - tends on May,

sound, what a sound, What a sound, what a sound! Then from the woods a -  
 gay, all is gay, All is gay, all is gay. Splen - dor at - tends on

sound, what a sound, What a sound, what a sound! Then from the woods a -  
 gay, all is gay, All is gay, all is gay. Splen - dor at - tends on

What a sound, what a sound! Then from the woods a -  
 All is gay, Splen - dor at - tends on

round, What a sound, what a sound! Tra la la tra la  
 May, All is gay, all is gay.

round, What a sound, what a sound! Tra la la la  
 May, All is gay, all is gay.

round, Tra la la la la la, tra la la la  
 May,

la, tra la la la la la la la la, tra la  
 la, tra la la la la la la la la, la la la,  
 la, tra la la la la la la la la, la la la,  
 la, tra la la, tra la la la la, tra la.  
 tra la la la la, tra la la la la la, tra la.  
 tra la la la la, tra la la la la la, tra la.

## ANNIE OF THARAW

SIMON DACH

*Moderato*

OLD SWABIAN MELODY

1. An - nie of Tha - raw, 'tis she I a - dore,  
 2. Just as a palm - tree stands might - y and tall,  
 3. Wert thou torn from me, to pine all a - lone,



## AS SWEET TO WEARY HEARTS

RICHARDT



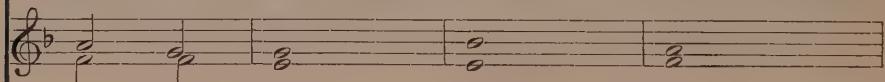
1. As sweet to wea - ry hearts as slum-ber, And brood-ing  
 2. Blest an- gel, dark were life with - out thee. To prince and



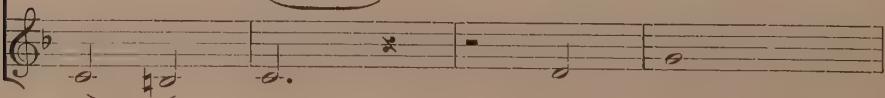
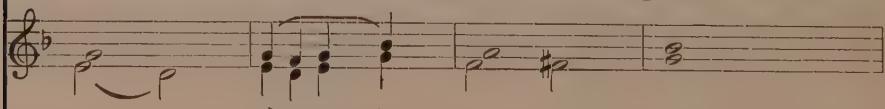
Hum, etc.



peas-ant thou art dear, Nor age nor youth can ev - er doubt thee, Thy radiant

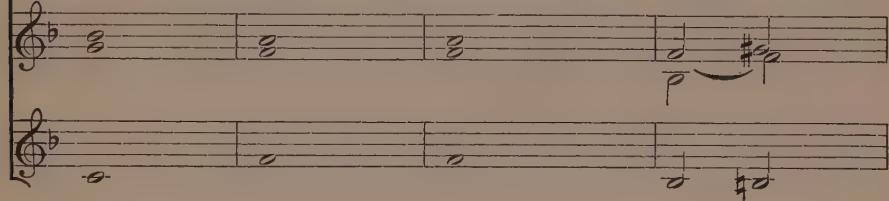


presence all must cheer. Sweet seraph, who, when Eden's portals Shut in those



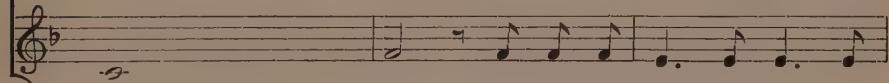


wept, their gladness smiles, While trusting faith the spirit lightens, And aimless scenes so fair and bright, Still deign'd to solace fall - en mortals, And ha - lo



doubt no more be-guiles,  
earth with heav'n's own light.

While trust-ing faith the spir - it  
Still deign'd to so - lace fall - en



light - ens, And aim-less doubt no more be - guiles, And aim-less  
mor - tals, And ha - lo earth with heav'n's own light, And ha - lo



— — — — —

An - gel of

doubt no more be - guiles. An - gel of Hope,  
earth with heaven's own light.

— — — — —

— — — — —

Hope, lin. - ger, still lin - - - - ger,

lin - ger near us, lin - - - - -

— — — — —

— — — — —

p

lin - ger, still lin - ger near us. . . . .

lin - - - ger, still lin - - ger near us.

pp

— — — — —

## ONWARD GENTLY

*Andantino tranquillo*

FRANZ ABT

*p*

1. Onward gently still be flow - ing, Brook that dost be - side . . . me  
 2. May thy murmur low be bring - ing Friend-ly sleep our eyes . . . to

*p*

1. Onward gen-tly still be flow-ing, Brook that dost be-  
 2. May thy murmur low be bringing Friend-ly sleep our

*p*

*cres.*

wind; . . . Thro' the flow'r-y meadows go - ing, Bend thy  
 close; . . . May the birds be - side thee sing - ing Give the  
*cres.*

side me wind; Thro' the flow'r - y mea - dows go - ing, Bend thy  
 eyes to close; May the birds be - side . . . thee sing - ing Give the  
*cres.*

side me wind; Thro' the flow'r - - y mea-dows go - ing, Bend thy  
 eyes to close; May the birds . . . be-side thee sing - ing, Give the

course . . . the wood to find, . . . Thro' the flow'ry meadows  
 wea - ry heart re - pose, . . . May the birds be-side thee

course . . . the wood to find, . . . Thro' the flow'r-y meadows  
 wea - ry heart re - pose, . . . May the birds be-side thee

course the wood . . . to find, the wood to find, Thro' the flow'r-y mea-dows  
 wea - ry heart . . . re - pose, the heart re - pose, May the birds be-side thee

go - ing, Bend thy course . . . the wood to find. . . . .  
 sing - ing Give the wea - ry heart re - pose. . . . .

go - ing, Bend thy course . . . the wood to find. . . . .  
 sing - ing Give the wea - ry heart re - pose. . . . .

go - ing, Bend thy course the wood . . . to find, the wood to find.  
 sing - ing, Give the wea - ry heart . . . re - pose, the heart re-pose.

## NOW THE DAY IS OVER

S. BARING GOULD

JOSEPH BARNBY

1. Now the day is o - ver, Night is draw - ing nigh, . . .  
 2. Fa - ther, give the wea - ry Calm and sweet re - pose, . . .  
 3. Thro' the long night watch - es May Thine an - gels spread  
 4. When the morn - ing wak - ens, Then may I a - rise . . .

Shad - ows of the eve - ning Steal a - cross the sky.  
 With Thy ten- d'rest bless - ing May our eye - lids close.  
 Their white wings a - bove me, Watch - ing round my bed.  
 Pure and fresh and sin - less In Thy ho - ly eyes.

## CALM AND STILL

FRANZ ABT

Lento

pp

1. Calm and still the sun is sink - ing O'er the moun- tains  
 2. Ho - ly, si - lent peace of eve - ning, In thy love en -

pp

in the West; Pur - ple tints the clouds are dye - ing,  
 close me round; All the cares that now pos - sess me,

cres.

All the land in light is ly - ing. Like the sun, we  
 Make that they no more op-press me, But that I at

p

go to rest, we go . . . to rest. Still are all things  
 peace be found, at peace be found. Still are all things

p

&gt; pp

Clear - ly

near and far. Clear - ly shines the eve - ning star. Not a

Clear - ly

sin - gle voice is call - ing. O'er the wea - ry earth is

fall - ing, Soft and light, si - lent night, Soft and light,

si - lent night, Soft and light, si - lent night.

the si - lent night.

The musical score consists of five staves of music for a single instrument, likely a piano. The music is in common time and uses a key signature of one flat. The first two staves are in 2/4 time. The tempo is marked 'mf' (mezzo-forte) for the first section and 'p' (pianissimo) for the second section. The third staff is in 3/4 time, marked 'a tempo.' The fourth staff is in 2/4 time, marked 'poco rit. pp' (poco ritardo, pianississimo). The fifth staff is in 3/4 time, marked 'pp' (pianississimo). The lyrics are integrated into the music, with the first two staves containing the first two lines of the song, and the subsequent staves containing the remainder. The vocal line is supported by a harmonic background of sustained notes and chords.

## OH SING THEM ON THE SUNNY HILLS

FELICIA HEMANS

OLD IRISH MELODY

cres.



1. Oh! sing them on the sun-ny hills, When days are long and bright, And the
2. The songs our sires re-joiced to hear When harps were in the hall, And
3. Your children teach them round the hearth When evening fires burn clear, And



az - ure gleam of shin - ing rills Is love-liest to the sight! Oh!  
 each proud note made lance and spear Thrill on the ban-ner'd wall; The  
 in the fields of har - vest mirth, And on the hills of deer. So

cres.



sing them on the mist - y moor, Where an - cient hunt-ers roved, And  
 songs that thro' our val - leys green Ring on from age to age, Like  
 shall each un - for - got - ten word, When far those loved ones roam, Call

f



swell them thro' the tor - rent's roar, The songs our fa - thers loved.  
 his own riv - er's voice, have been The pea - sant's her - it - age.  
 back the hearts which once it stirred To child-hood's ho - ly home.

p



## WHAT SHALL HE HAVE

J. STAFFORD SMITH



What shall he have who merits most, Who numbers and best shots can boast? What



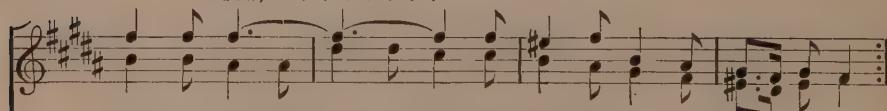
shall he have who mer-its most, Who numbers and best shots can boast? Who



twang'd the bow with stea - dy eye And made the best aim'd ar - row fly? Who



bow, . . . . .



twang'd the bow with stea - dy eye And made the best aim'd ar - row fly?



Oh! He shall have the bugle horn, He shall have the bugle horn. Oh! He shall have the bugle horn, He shall have the bugle horn, the horn, the horn, the bugle horn. Oh! He shall have the bugle horn, Oh! He shall have the bugle horn. Oh! He shall have the bugle horn, the bugle horn, the bugle horn, the bugle horn, the bugle horn.

## SLEEP BABY SLEEP

CHARLES E. WHITING

*Andante*

1. Sleep, ba - by, sleep. The day is done. The sun has gone to rest, The  
 2. The dai-sies bright Have shut their eyes, So, ba - by, go to sleep. The  
 3. Sleep, ba - by, sleep. The night is still. At rest we all should be, Un-



but - ter- flies fold up their wings, The song-bird seeks its nest.  
 stars are peep - ing from the skies All night their watch to keep.  
 til the cock-crow wakes us up The sun a - gain to see.

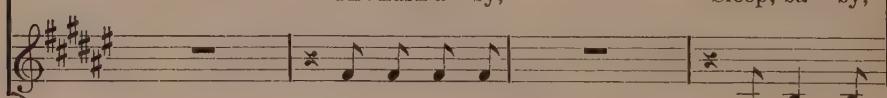


Sleep, ba - by, sleep, . . . sleep, ba - by, sleep, . . . .



Oh ! hush-a - by,

Sleep, ba - by,

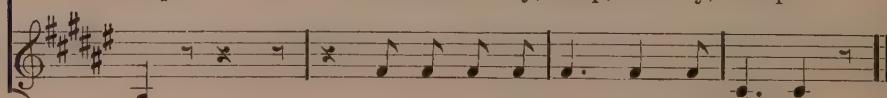


. . . ba - by, sleep.



sleep.

Oh ! hush-a - by, sleep, ba - by, sleep.



## WHEN MAN FIRST SAW

FRANZ ABT

Moderato

1. When man first saw the glo - rious sun Far  
 2. But ah! when o'er the dark - 'ning sky The

o'er the moun-tain fade from sight, Did fear, did ter - ror,  
 deep - ning shades crept on a - pace, What joy to see re -

thro' him run? Did hope go with de - part - ing  
 yeal'd on high The myr - iad stars in all their

light? Un-known the mor - - - - - row, In doubt and  
 grace! What won - drous feel - - - - - ing Came o'er him  
 Un - known the mor - - - - - row,  
 What won - drous feel - - - - - ing

sor - - - - - row, He stood a - lone with si - lent  
 steal - - - - - ing, When first the moon un - veil'd her  
 In doubt and sor - row,  
 Came o'er him steal - ing,

night, A - lone, a - lone with si - lent night. Un-known the  
 face, When first the moon un - veil'd her face ! What won-drous

mor - - - - - row, In doubt and sor - - - - - row, He stood a -  
 feel - - - - - ing Came o'er him steal - - - - - ing, When first the  
 Un-known the mor - row, In doubt and sor - row,  
 What won - drous feel - ing Came o'er him steal-ing,

alone with si - lent night, A - lone, a - lone with si - lent night.  
 moon un - veil'd her face, When first the moon un - veil'd her face !

*p*

*pp*

*p*

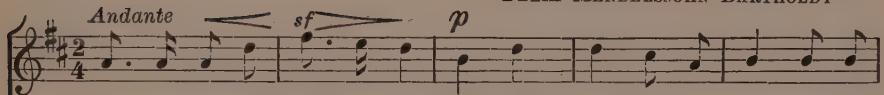
*pp*

## LIFT THINE EYES

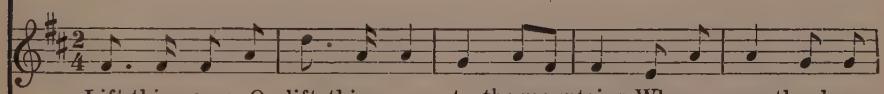
(THE ANGEL TRIO)

FELIX MENDELSSOHN BARTHOLDY

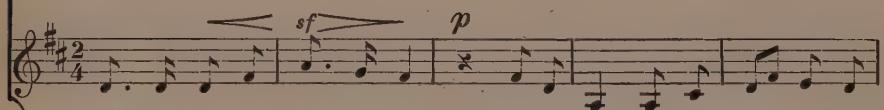
*Andante* 



Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence



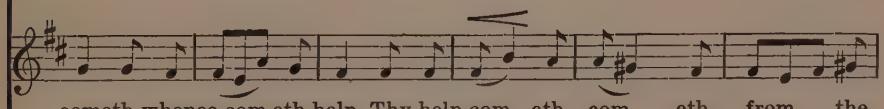
Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence



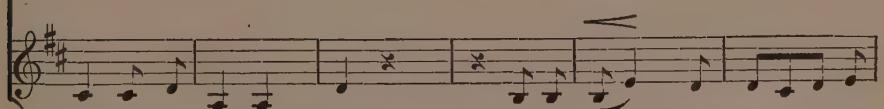
Lift thine eyes, O lift thine eyes to the mountains, Whence cometh, whence



cometh, whence com-eth help. Thy help com - eth



cometh, whence com-eth help. Thy help com - eth, com - eth from.. the



cometh, whence cometh help. Thy help com - eth from.. the

from the Lord, the Mak - er of heav-en and earth. He hath  
 Lord,..... the Mak - - er of heav-en and earth. He hath  
 Lord, the Mak - - er of heav-en and earth. He hath

said thy foot.... shall not be mov - ed, Thy Keep - er will nev - er  
 said thy foot shall not be mov - ed, Thy  
 said thy foot shall not be mov - ed, Thy

slum - - ber, nev - er, will nev - er slum - - ber,  
 Keep - er will nev - er slum - - ber, nev - er, will nev - er  
 Keep - er will nev - er slum - - ber, nev - er, will nev - er

nev - er slum - - - - ber. Lift thine eyes, O lift thine eyes  
 dim.

slum - - - - ber. Lift thine eyes, O lift thine eyes  
 dim. *p* *sf*

slum - ber, will nev - er slum - ber. Lift thine eyes, O lift thine eyes

to the mountains, Whence cometh, whence cometh, whence com - eth  
 .... to the mountains, Whence cometh, whence cometh, whence com - eth

to the mountains, Whence com - eth, whence com - eth

help, Whence com - eth, whence com - eth, whence cometh help.

help, Whence com - eth, whence com - eth, whence com - eth help.

## REST HEROES REST

ESTHER W. BARNES

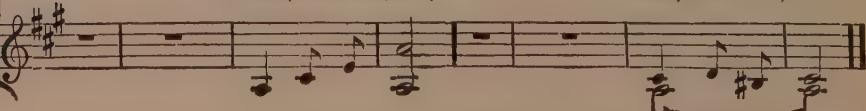
GEORGE F. WILSON

1. Rest, he - roes, rest, all conflicts now are end - ed. Rest, with the  
 2. Fresh is the mem - 'ry of your deeds of dar - ing, Oh bold, brave

martyr's crown up - on each brow, While grateful hearts and loving hands are  
 hearts that rest beneath the sod, And we will keep it fresh with flo - ral

trail - ing Flow'rs of the sum - mer o'er the green turf now.  
 in - cense, A spring-time of - f'ring of the gifts of God.

Rest, war - riors, rest,..... Rest, war - riors, rest.....  
 Rest, warriors, rest, Rest, warriors, rest.



## O BLITHE NEW-COMER

WILLIAM WORDSWORTH

*mf Allegro*

W. S. DESBOROUGH



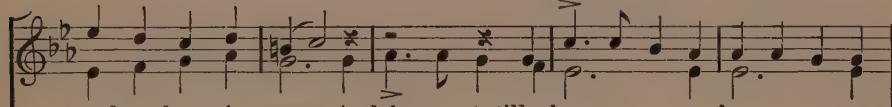
O blithe New-comer! I have heard, I hear thee and rejoice. O Cuckoo! shall I



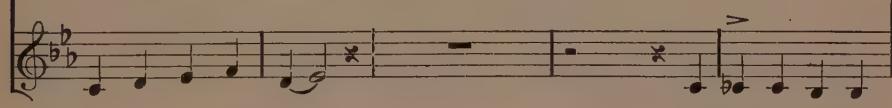
call thee Bird, Or but a wand'ring Voice? To seek thee did I oft-en rove Thro'



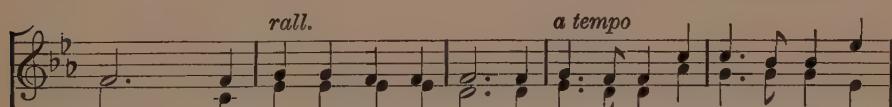
And thou wert still a hope, a love,



woods and on the green; And thou wert still a hope, a love, a



And thou wert still a



hope; Still long'd for, nev -er seen. And I can lis-ten to thee yet; Can  
a tempo



hope, a love;

lie up - on the plain And lis - ten, till I do be - get That golden time a -

*f* >

That gold - en time,

cres.

gain, That gold - en time, . . . That golden time a - gain.

> > ^

That golden time, . . . That golden time,

### MORE GAY THAN LEAVES

*Allegretto*

HENRY SMART.

1. More gay than leaves of au - tumn, And sweet-er flow - ers far Than  
 2. All a - ges hail the pleas - ures This mer - ry maid doth bring, And

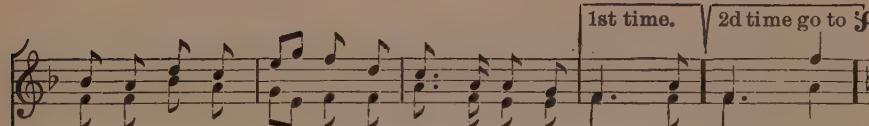
most of summer's paint - ing That deck her gor - geous car, Are  
 rev - el in the treas-ures That fill the lap of Spring; And



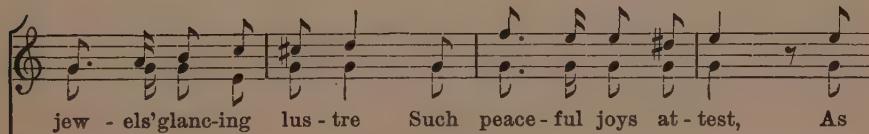
vio - lets and prim - ros - es, That shrink from mor - tal gaze; Yet  
for the boun - ties ev - er We cease - less thanks should raise, And



whose sweet breath dis - clos - es A worth that wins our praise. Yet  
give the one great Giv - er, The God of Spring, the praise. And



whose sweet breath dis-clos - es A worth that wins our praise. Not  
give the one great Giv - er, The God of Spring the praise. And



jew - els'glanc-ing lus - tre Such peace - ful joys at - test, As



Spring's first mod - est clus - ter, On maid-en's guile-less breast, As

Spring's first mod - est clus - ter On maid - en's guile-less breast. No

pur-er haunt be - fit - ting Can mer - it mor-tal praise, For on such gems'pure'

set - ting The an - gels pure may gaze. For on such gems'pure'

*rit.*

set - ting The an - gels pure may gaze. Give the God of

Spring the praise, And give the God of Spring the praise. . . .

## GOD BE OUR GUIDE

FRANZ ABT

*Moderato*

*f*

1. God be our Guide, His help is sure; In Him our

2. Might-y to bless from day to day, Till life's brief

*mf*

*f*

1. God be our Guide, His help is sure; In Him our

2. Might-y to bless from day to day, Till life's brief

*mf*

*f*

1. God be our Guide, His help is sure; In Him our

hope shall rest se - cure: His strength a - lone suc - cess can bring. This  
light shall pass a - way, He gives and takes, and works His will. We

hope shall rest se - cure: His strength a - lone suc - cess can bring. This  
light shall pass a - way, He gives and takes, and works His will. We

pray'r from ev -'ry heart shall spring: God be our Guide, God be our Guide.  
pray, and bid our heart be still: God be our Guide, God be our Guide.

pray'r from ev -'ry heart shall spring: God be our Guide, God be our Guide.  
pray, and bid our heart be still: God be our Guide, God be our Guide.

## AT DAWNING

FRANZ ABT

Allegretto

1. At dawn-ing, bright and ear - ly, We drive our lambs so curl - y By  
2. At dawn-ing, bright and ear - ly, What soul is sour and sur - ly By  
3. At dawn-ing, bright and ear - ly, The dew is bright and pearl - y By

hill and stream, By hill and stream, Wh're all a - stir and humming The  
 hill and stream, By hill and stream? Larks, blackbirds, linnets, rob - ins, Now  
 hill and stream, By hill and stream. Come forth and taste the blessings Sent

bees their hives for - sake, To search each open-ing blos - som Its  
 all are on the wing. Each tree - top holds its song-ster, Each  
 down from Him a - bove, Then join the feath-ered song-sters And

bees their hives for - sake, hon - ey drop to take. La la la la la la  
 all are from on the wing. bram - ble seems to sing. La la la la la la  
 down from Him a - bove. thank Him for His love. La la la la la la

*pp cres.* *ritard* *a tempo*

hon - ey drop to take. . . . . La la la la la la  
 bram - ble seems to sing. . . . . La la la la la la  
 thank Him for His love. . . . . La la la la la la

*pp cres.* *ritard* *a tempo*

la la la la la la la la la la, Its hon-ey drop to take.  
 la la la la la la la la la la, Each bramble seems to sing.  
 la la la la la la la la la la, And thank Him for His love.

## OH COME YE

MARY HOWITT

*Andante mf*

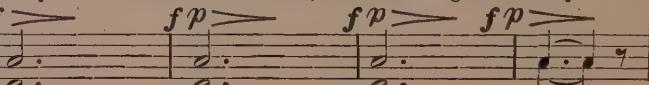
ADRIEN BOIELDIEU



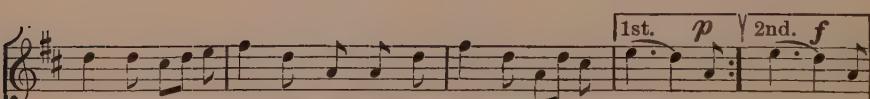
Oh, come ye in - to the summer woods, There nothing can an - noy. All

*mf*

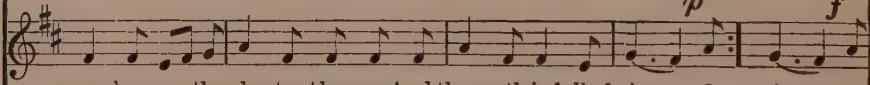
Oh, come ye in - to the summer woods, There nothing can an - noy. All

*mf*

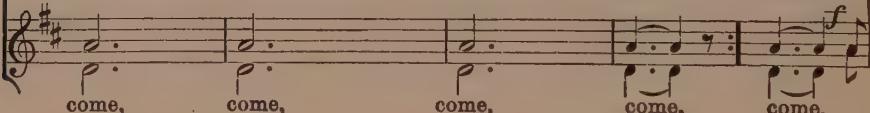
Come, come, come, come,



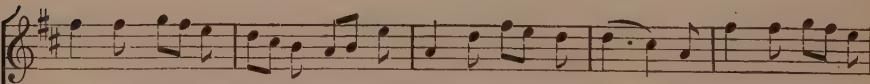
greenly wave the chestnut leaves, And the earth is full of joy. O joy. I

*p**f*

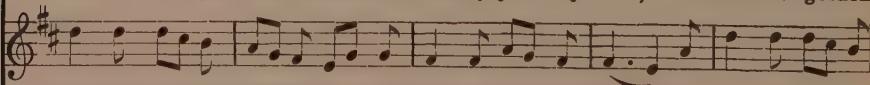
greenly wave the chestnut leaves, And the earth is full of joy. O joy. I



come, come, come, come,



can - not tell you half the sights Of beauty you may see, The bursts of golden



can - not tell you half the sights Of beauty you may see, The bursts of golden



can - not tell you half the sights Of beauty you may see, The bursts of golden

sun - shine, And many a shady tree. Oh, come ye into the summer woods. There  
 sun - shine, And many a shady tree. Oh, come ye into the summer woods, There  
 sun - shine, And many a shady tree. Come, come,

nothing can an - noy. All greenly wavethe chestnutleaves, And the earth is full of  
 nothing can an - noy. All greenly wavethe chestnutleaves, And the earth is full of  
 come, come, come, come, come,

joy, And the earth.... is full..... of joy.  
 joy, And the earth.... is full..... of joy.  
 come, For the earth is full of joy, full of joy, full of joy.

## BLOW BLOW THOU WINTER WIND

WILLIAM SHAKESPEARE

*Andante*

R. J. S. STEVENS

*mf*

Blow, blow, thou win - ter wind, Thou art not so un -

*mf*

Thou win - ter wind, Thou art not so un -

*mf*

Thou win - ter wind, so un -

*p*

kind As man's in - grat - i - tude, As man's in - grat - i - tude.

*cres.*

*f*

*p*

kind As man's in - grat - i - tude, As man's in - grat - i - tude.

*cres.*

*f*

*p*

kind As man's in - grat - i - tude, As man's in - grat - i - tude.

*p*

Thy tooth is not so keen, Be - cause thou art not

*p*

Thy tooth is not so keen, Be - cause thou art not

*p*

so keen, Be - cause thou art not

seen, Although thy breath be rude, Al - though thy breath be rude.  
 seen, Although thy breath be rude, Al - though thy breath be rude.  
 seen, Although thy breath be rude, Al - though thy breath be rude.

*Allegretto moderato* ♩. = 96.

♩: ♫  
 Heigh - ho! sing, heigh - ho! un - to the green hol - ly, Most  
 ♩: ♫  
 Heigh - ho! sing heigh - ho! un - to the green hol - ly, Most  
 ♩: ♫  
 Heigh - ho! heigh - ho! un - to the green hol - ly, Most

friend - ship is feign - ing, most lov - ing mere folly. Then, heigh-ho, the  
 friend - ship is feign - ing, most lov-ing mere fol-ly. Then, heigh-ho, the  
 friend - ship is feign - ing, most lov-ing mere fol-ly.

hol - ly, the hol - ly! This life is most jol - ly, most jol - ly, This  
 hol - ly, the hol - ly! This life is most jol - ly, This  
 This life is most jol - ly, most jol - ly, This

FINE.

life is most jol - ly, most jol - ly, This life is most jol - ly. . .  
 life is most jol - ly, This life is most jol - ly.  
 life is most jol - ly, most jol - ly, This life is most jol - ly.

Tempo 1mo.  $\text{♩} = 92$ .

Freeze,freeze,thou bit - ter sky, That dost not bite so nigh As  
 Freeze,freeze,thou bit - ter sky, That dost not bite so nigh As  
 Freeze,freeze,thou bit - ter sky, That dost not bite so nigh

*Repeat Allegretto al Fine.*

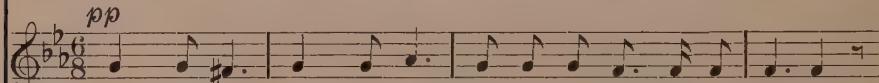
## SWEET AND LOW

ALFRED TENNYSON

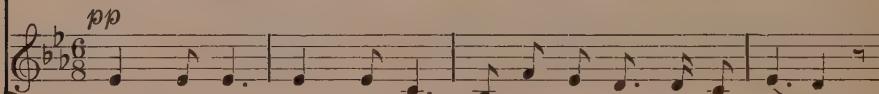
J. BARNBY

*Larghetto*

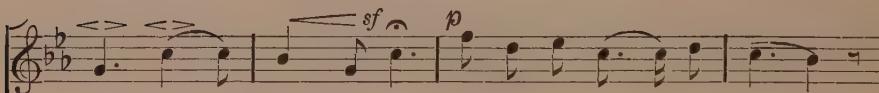
1. Sweet and low, sweet and low, Wind of the west - ern sea,  
 2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;



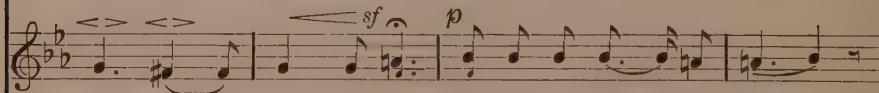
1. Sweet and low, sweet and low, Wind of the west - ern sea,  
 2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;



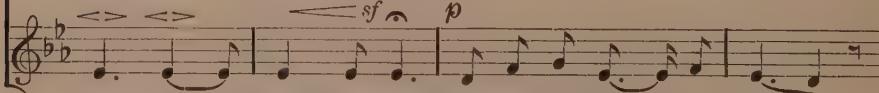
1. Sweet and low, sweet and low, Wind of the west - ern sea,  
 2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon;



Low, low, breathe and blow, Wind of the west - ern sea !  
 Rest, rest, on moth - er's breast, Fa-ther will come to thee soon ;



Low, low, breathe and blow, Wind of the west - ern sea !  
 Rest, rest, on moth - er's breast, Fa-ther will come to thee soon ;



Low, low, breathe and blow, Wind of the west - ern sea !  
 Rest, rest, on moth - er's breast, Fa-ther will come to thee soon ;

O - ver the roll - ing wa - ters go, Come from the dy - ing  
 Fa - ther will come to his babe in the nest, Sil - ver sails all  
 mf pp

O - ver the wa - ters go, Come . . . from the  
 Fa - ther will come to his babe, Sil - ver sails out  
 mf pp

O - ver the roll - ing wa - ters go, Come from the dy - ing  
 Fa - ther will come to his babe in the nest, Sil - ver sails out  
 moon, and blow, Blow him a - gain to me; . . .  
 out of the west Un - der the sil - ver moon:  
 moon, and blow, Blow him a - gain to me; . . .  
 of the west Un - der the sil - ver moon:  
 moon, and blow, Blow him a - gain to me; . . .  
 of the west Un - der the sil - ver moon:

p rall. e dim. pp

While my lit - tle one, while my pret - ty one, sleeps. . . . .  
 Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . . .

p rall. e dim. pp

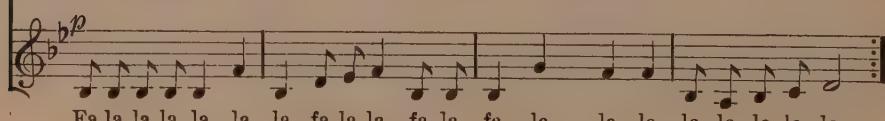
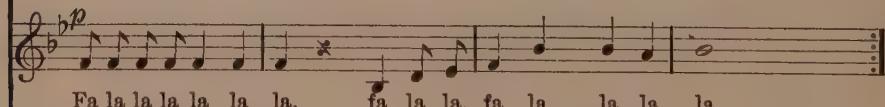
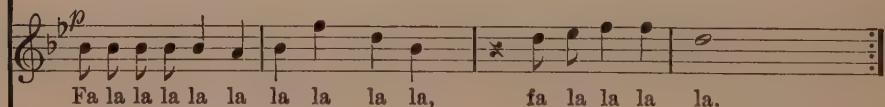
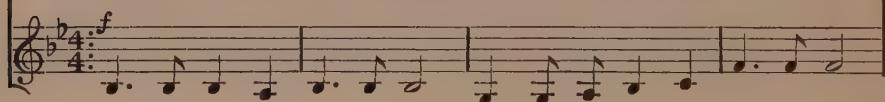
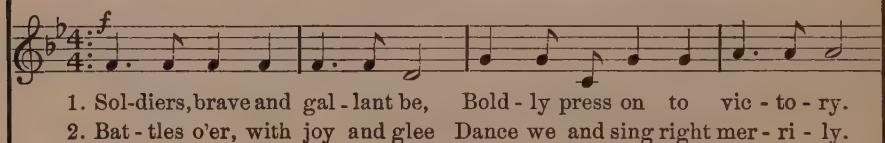
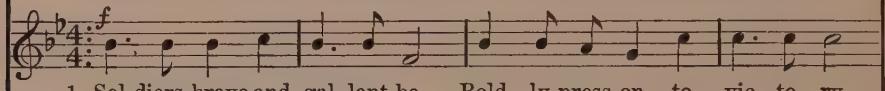
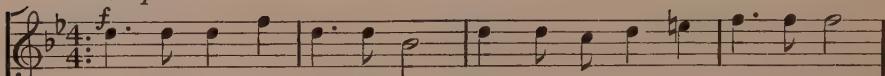
While my lit - tle one, while my pret - ty one, sleeps. . . . .  
 Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . . .

p rall. e dim. pp

While my lit - tle one, while my pret - ty one, sleeps. . . . .  
 Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . . .

## SOLDIERS BRAVE AND GALLANT BE

G. G. GASTOLDI

*With spirit*



*p*

Fa la la la la la la, fa la la la la la

Fa la la la la la la, fa la la la la la

Fa la la la la la, fa la la la la la, fa la la la la la

*p*

Fa la la la la la la, fa la la la la la, fa la la la la la

*cres.* *f* *ff*

la, fa la la, fa la la, fa la la, fa la la.

*cres.* *f* *ff*

la, fa la la.

*cres.* *f* *ff*

la, fa la la.

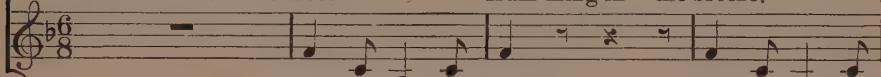
## HASTE THE SUN ON HIGH

GERMAN FOLK SONG



1. Haste! the sun on high,  
2. Come to yon-der fields,  
3. Come and hear the trees

Glo - ry lights the sky.  
There gay na - ture yields  
Hum-ming in the breeze.



Haste! the sun on high,  
Come to yon-der fields,  
Come and hear the trees  
roam,  
glow;  
roam,

Glo - ry lights the  
There gay na - ture  
Humming in the

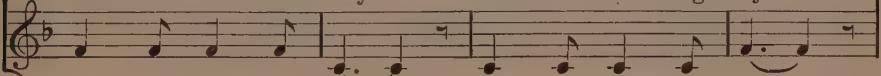


Clouds all love - ly, Clouds all love - ly roam, all love - ly roam.  
Stores that do bloom, Stores that bloom and glow, that bloom and glow.  
Come where the wa-ters, Come where the wa-ters roam, the wa - ters roam.



sky.  
yields  
breeze.

Flow'rs of ev - 'ry hue . sweets pre - sent to you.  
Flow - ing thro' the dale, . rip - pling in the gale,  
Come while earth and sky . beam with smil-ing eye.



Haste a - way from home, Haste a - way from home.  
Streams of wa - ter flow, Streams of wa - ter flow.  
Haste a - way, come, come! Haste a - way, come, come!



## O HUSH THEE MY BABIE

## Sir WALTER SCOTT

Sir ARTHUR S. SULLIVAN

O hush thee, my ba - bie, thy sire was a knight, Thy moth-er a

O hush thee, my ba - bie, thy sire was a knight, Thy moth-er a

O hush thee, my ba - bie, thy sire was a knight, Thy moth-er a

la - dy both gen - tle and bright, both gen - tle and bright; The woods and the

la - dy both gen - tle and bright, both gen - tle and bright; The woods and the

la - dy both gen - tle and bright, both gen - tle and bright; The woods and the

glens from the tow'rs which we see, They are all be - longing, bear ba - bie, to

glens from the tow'rs which we see, They are all be - longing to

O fear not the bu - gle, though loud-ly it blows; It calls but the

O fear not the bu - gle, though loud-ly it blows; It calls but the

O fear not the bu - gle, though loud-ly it blows; It calls but the

A musical score for three voices (Soprano, Alto, and Bass) in common time. The key signature is one sharp. The vocal parts are: Soprano: "ward - ers that guard thy re - pose, that guard thy re - pose. Their", Alto: "ward - ers that guard thy re - pose, that guard thy re - pose. Their", Bass: "ward - ers that guard thy re - pose, that guard thy re - pose. Their". The vocal parts enter in pairs, with the Bass joining the Alto for the final line. The score includes dynamic markings: 'cres.' (measures 1-2), 'dim.' (measures 3-4), 'cres.' (measures 5-6), 'dim.' (measures 7-8), and 'cres.' (measures 9-10). The vocal parts are in a call-and-response style, with the Bass providing harmonic support.

A musical score for 'The Red, Red Rose' featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The lyrics 'bows would be bend-ed, their blades would be red,' are repeated across the three staves. The music consists of eighth and sixteenth note patterns.

dim. *pp* *staccato.*

step of a foe-man draws near to thy bed. O hush thee, my  
 step of a foe-man draws near to thy bed. O hush thee, my  
 step of a foe-man draws near. O hush thee, O hush thee, my

*p*

ba - bie, O hush . . . . thee, my ba - - - - bie.  
 ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

*p*

O hush thee, my ba - bie, the time soon will come, When thy  
 O hush thee, my ba - bie, the time soon will come, When thy

sleep shall be bro-ken by trum-pet and drum, by trum-pet and

sleep shall be bro-ken by trum-pet and drum, by trum-pet and

sleep shall be bro-ken by trum-pet and drum, by trum - pet and

drum. Then hush thee, my dar-ling, take rest while you may, For

drum. Then hush thee, my dar-ling, take rest while you may, For

*cres.*

*cree.*

*dim.*

strife comes with man-hood, and wak-ing with day, For strife comes with

*dim.*

strife comes with man-hood, and wak-ing with day, For strife comes with

*dim.*

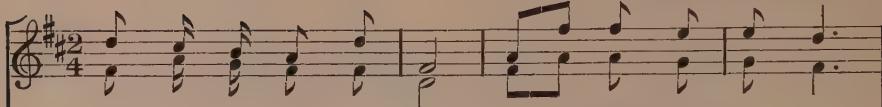
man - hood, and wak - ing with day. O hush thee, my  
 man - hood, and wak - ing with day. O hush thee, my  
 man - hood, and wak - ing with day. O hush thee, my  
 man - hood, and wak - ing with day. O hush thee, O hush thee, my

ba - bie, O hush . . . thee, O hush . . . thee, O  
 ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie,

hush . . . thee, O hush thee, O hush thee, my ba - bie.  
 hush thee, my babe, O hush thee, my ba - bie.  
 hush thee, my babe, O hush thee, my ba - bie.

## COME TO THE WOODY DELLS

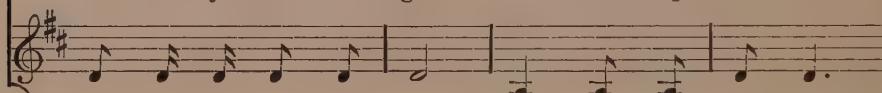
GERMAN FOLK SONG



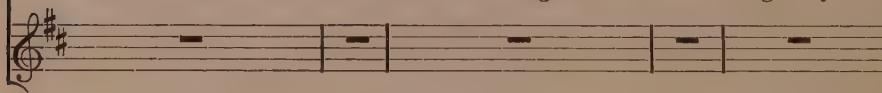
1. Come to the wood - y dells, Night birds are sing - ing.  
 2. Mor - tal eye see - eth not Our mid - night dan - ces,



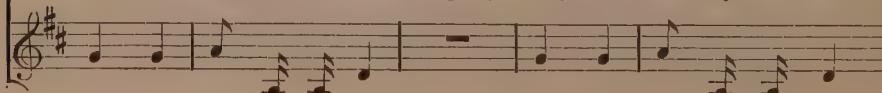
Come while the flow - er bells Soft ly are ring - ing;  
 Mor - tal eye hath for - got All in sleep's tran - ces.



Come in the moonbeam's light, Come while the spray is white; Fair - ies,  
 Here in the woodland sweet Fair - ies to -geth - er meet. Light- ly



fair - ies, has - ten to -night! Fair -ies, fair -ies, has - ten to -night!  
 trip we, mer - ry and fleet, Lightly trip we, mer - ry and fleet.



Come in the moonbeam's light, Come while the spray is white ; Fair - ies,  
 fair - ies, has - ten to - night ! Fair - ies, fair - ies, has - ten to - night !

Hasten tonight, hasten to - night, to - night, to - night, to - night !

Has - ten, has - ten to - night, hasten to - night !

## WINTER WEATHER

ENGLISH FOLK SONG

*Moderato*

1. Win - ter weath - er comes to - day, Clouds that keep the  
 2. Sun - ny vis - ions soon are flown, Trou - bles nev - er  
 3. When we've tried and done our best, We must learn to

sun a-way. We watch in vain The wind and rain. Will  
come a-lone. New sor-rows fast Suc-ceed the last, And  
leave the rest, In heav'n con-fide. If ills be-tide, We'll

*Animato*

sum-mer nev-er come a-gain? Hark! a bird is sing-ing  
ev-'ry day is o-ver-cast.  
view them on the brighter side.

nigh, There'll be sun-shine by and by, There'll be sun-shine,  
nigh, There'll be sun-shine by and by, There'll be sun-shine.

There'll be sun - - -

sun - shine, sun - shine by and by. There'll be sun - shine, sun - shine by and by. There'll be sun - shine, sun - shine by and by.

shine

sunshine, sun - shine, There'll be sunshine by and by.

## COME WHERE THE BRIGHT WAVE FLOWING

J. M. PELTON

*Tempo di marcia*

1. Come where the bright wave flow - ing Breaks on the pebbly shore;  
 2. Soon, soon at an - chor rid - ing Far from the surf's dull roar,

Come in the morning glow - ing, And bend to the dip - ping oar.  
 While swift the tide is glid - ing, We'll gath - er the fin - ny store.

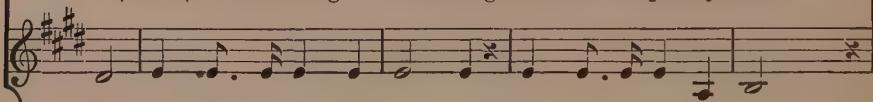
Careless and free, O'er the deep blue sea On the dancing wave we'll float,  
 But when the day Fadeth fast away, Homeward swift we'll cleave the foam,



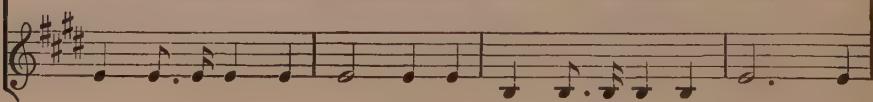
While voices ring As gai - ly we sing To the praise of our gal - lant boat.  
List'ning to hear The voices so clear, That welcome us to our home.



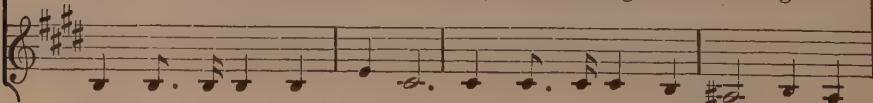
Yes, come, where the bright wave flowing Breaks on the pebbly shore.

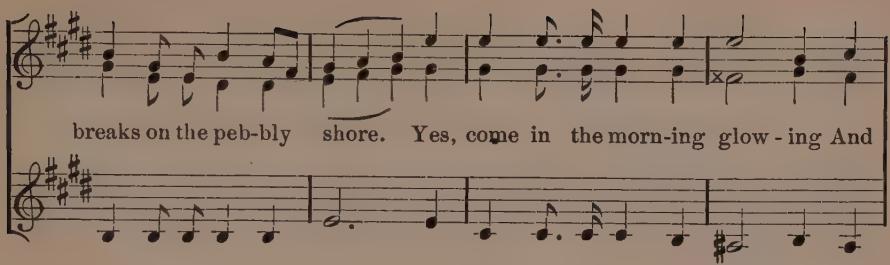


Come in the morning glowing And bend to the dipping oar, And

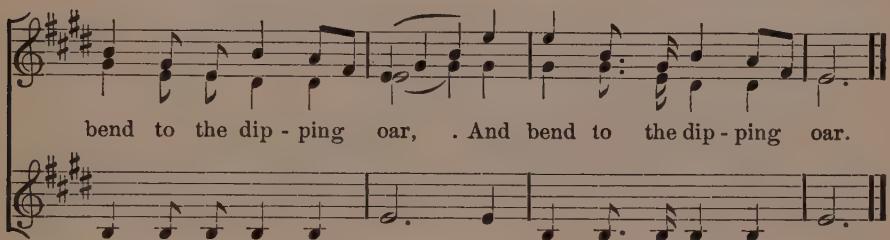


bend to the dip - ping oar. Yes, come, where the bright wave flowing Now





breaks on the peb-bly shore. Yes, come in the morn-ing glow-ing And



## REST THEE ON THIS MOSSY PILLOW

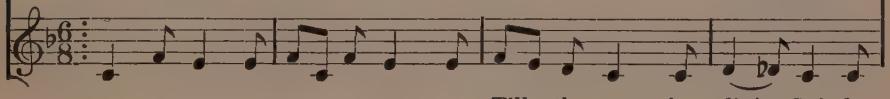
HENRY SMART

*pp Lento*

Till the morn-ing light, . . . .



Rest thee on this mos-sy pil-low Till . . . . the morning light,



Till the morn-ing light, Soft-ly



*cres.*

*dim.*

Soft-ly wave this whis-p'ring wil-low O'er thy bed to-night.



wave . . . this

As our

Ev - 'ry mor - tal grief for - sake thee.

Ev - 'ry mor - tal grief . . . for - sake thee.

As our drowsy spells o'er take thee, Nought from bless-ed sleep a -

wake thee Till the morn-ing light, . . . Till the morning light.

rest theo . . . . .

Rest thee, rest thee

Till the morn-ing light.

pp

2  
drow-sy spells      o'er - take thee, Nought . . . . from sleep a -

wake thee      Nought . . . from dim.  
dim.      cres. f

Till the morn - ing light.  
dim. e ritard

## FAIR FLORA STREWS

Moderato

KARL MELBACK

Fair Flo-ra strews the teeming ground With brightest blooms of May,  
 While ev'-ry  
 with ev'-ry vale Vies in the glad dis - play. In love's de-light the  
 hill

The  
 war-blers of the grove Send forth their joy - ous notes; The ech - o - ing  
 The  
 ech - o - ing woods

woods re - spon-sive, re - spon-sive sound The mu-sic of their throats, the  
 woods re -

FINE

mu-sic of their throats. Lead on, com-pa-nions, quit the town, Com-

pan-ions, quit the town, And ban-ish ev-ry care. Oh, haste, my com-rades,

Oh,

haste a-way, haste a-way, haste . . . a-way, To breathe the ver-nal

haste, my comrades, haste a-way, haste a-way, a-way,

Oh, haste, . . .

Oh, haste,

Oh, haste, . . . air!

Oh, haste, my com-rades, haste a-way,

Oh,

cres.

dim.

D.C.

haste, my comrades, haste, haste a - way, Oh, haste to breathe the ver - nal air !

## IN THE SUMMER FAIR

CHARLES E. WHITING

*Allegretto*

*f*

In the sum-mer fair, Whenthe sul - try air From the cit - y bids us

Down to the sound-ing  
flee, . . . With spir - its gay We haste a - way Down to the

sea.

sounding sea, Down to the sound-ing sea. Up - on the tide, See the

music score for 'In the Summer Fair' by Charles E. Whiting. The score consists of three systems of music. The first system starts with a piano introduction followed by a vocal line. The vocal line includes lyrics: 'haste, my comrades, haste, haste a-way, Oh, haste to breathe the ver-nal air!'. The piano part consists of a single melodic line. The second system begins with the vocal line: 'In the sum-mer fair, Whenthe sul - try air From the cit - y bids us'. The piano part continues with a melodic line. The third system begins with the vocal line: 'Down to the sound-ing flee, . . . With spir - its gay We haste a - way Down to the sea.'. The piano part continues with a melodic line. The lyrics 'sea.' and 'sounding sea, Down to the sound-ing sea. Up - on the tide, See the' are also present in the vocal line.

ves-sel ride! Mer-ry the lus-ty crew. Up-on the tide, See the

With a jest and song, . . .

ves-sel ride! Mer-ry the lus-ty crew, As they

O'er the rip-pling wa-ters blue, wa-ters blue. . .

glide a-long, rip-pling wa-ters blue, wa-ters blue.

In the sum-mer fair, When the sul-try air From the

city bids us flee, With spir - its gay we haste a - way

Down to the sound - ing sea, Down to the sound - ing sea.

## WAVES OF SOUND

A. T. CRINGAN

*Andante*

1. Waves of sound Float a - round, Meet and min - gle in the  
 2. Has our way Thro'the day With kind words and acts been  
 3. As they rise To the skies, Will that sigh be heard a -

Oo . . . . . Oo . . . . .

air. Bless-ed bells, Each one tells Of the hour of eve-ning  
 strewn? Or has strife Marr'd our life? Have we seeds of dis - cord  
 bove? Will they hear, Soft and dear, Prayers and sighs with hopes in -

Oo . . . . .

prayer. Ring-ing clear, Far and near, Now their sil - v'ry mu - sic  
sown? There are moans In their tones, As they min - gie float-ing  
wove? Mur - mur-ing, Whis - per - ing, Now their mu - sic dies a -

Oo . . . . .

meets: Wa - ver - ing, Qua - ver - ing, Each the oth - er sweet-ly greets.  
high. 'Tis our wrong Dims our song With that low and trembling sigh.  
way In the sky, Clear and high, Like the sum-mer's twi-light ray.

## HOW LOVELY ARE THE WOODS

GERMAN FOLK SONG

1. How love - ly are the woods, The ver - dant, ver-dant woods !  
2. Oh ! come then to the woods, The ver - dant, ver-dant woods !

The ver - dant, ver - - dant woods !

When sweet-ly the birds are all sing - ing, And thanks for the morning air  
Call ech - o, who dwells in the moun - tain, To answer your voice from the

ring - ing A - round in the ver - dant woods, The ver - dant, ver - dant  
 foun - tain Thatsprings from the ver - dant woods, The ver - dant, ver - dant  
 The verdant, ver - - - dant

1 2

woods! woods! Hal - loo! Hal - loo! Hal - loo! Hal - loo! . . .

## HAIL SMILING MORN

*Allegro*

R. SPOFFORTH

Hail! . . . hail! smil - ing morn, smil - ing morn, That  
 Hail! . . . hail! smil - ing morn, smil - ing morn, That  
 morn, . . .

tips the hills with gold, That tips the hills with  
 tips the hills with gold, That tips the hills with  
 . . . . .

gold, Whose ros - y fin - gers ope the gates of

gold, Whose ros - y fin - gers ope the gates of

gold, Whose ros - y fin - gers ope the gates of

day.....

day.....

Ope the gates of

.... Ope the gates the gates of day, Hail! hail! hail!

.... Ope the gates the gates of day, Hail! hail! hail!

day,

The musical score consists of five staves of music. The top three staves are vocal parts, each with a melodic line and lyrics. The bottom two staves are for piano, providing harmonic support. The music is in common time, with a key signature of one sharp (F#). The vocal parts are in soprano range, and the piano parts are in bass and treble clef. The lyrics are repeated three times, followed by a dotted line and then the final section. The piano parts feature eighth-note patterns and sustained notes.

*f*

Who the gay face of nature doth un-fold,.....

Who the gay face of nature doth un-fold, Who the gay

..... At whose bright presence

face of nature doth un-fold, At whose bright presence

dark-ness flies a-way, Flies a-way,..... flies a-

dark-ness flies a-way, Flies a-way,..... flies a-

cres.

way..... dark - ness flies a - way, Dark - ness flies a -

pp cres.

flies a - way, Dark - ness flies a - way, Dark - ness flies a -

pp cres.

way, At whose bright presence dark - ness flies.....

> > p

way, At whose bright presence dark - ness flies.....

> > p

..... a - way, flies a - way.....

cres.

..... a - way, Darkness flies a - way,

cres.

flies a - way

accel.

Hail, hail, hail, hail, hail, hail, hail, hail!

Dark-ness flies a-way, Hail, hail, hail, hail, hail, hail!

Hail, hail, hail, hail, hail, hail, hail!

## THEE WILL I BLESS

GERMAN CHORAL

1. Thee will I bless, my God and King, Thy end-less praise pro-claim;

2. The Lord is good; fresh acts of grace His pit-y still sup-plies;

3. His stead-fast throne from changes free Shall stand for-ev-er fast;

This trib-ute dai-ly I will bring And ev-er bless Thy name.

His an-ger moves with slow-est pace, His will-ing mer-cy flies.

His boundless sway no end shall see But time it-self out-last.

This trib-ute dai-ly I will bring And ev-er bless Thy name.

His an-ger moves with slow-est pace, His will-ing mer-cy flies.

His boundless sway no end shall see But time it-self out-last.

## WHO WILL TO THE GREENWOOD HIE

O. B. BROWN

*Allegretto con moto*

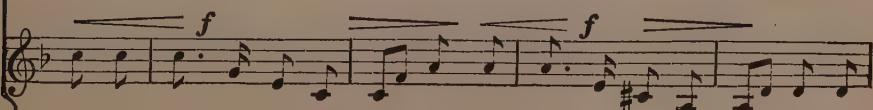
Who will to the green-wood hie, When the moon is sail-ing

*Leggiero*

high, By the fair-y haunt-ed spring, And a-round the mys-tic ring,



In the wood and se-cret dell, Where sly ech-o loves to dwell, Wile the



ro - sy hours a - way With mer - ry dance and roun - de - lay, Wile the  
 cresc.

ros - y hours a - way With mer - ry, mer - ry dance and roun - de -  
 mf .

lay, Wile the ros - y hours a - way With mer - ry, mer - ry  
 cresc. f

dance and roun - de - lay? Ah!..... Ah!..... Fine

p Fine

Fly - ing, flitting, rush-ing, dancing, Come the elves o'er hill and dale;  
*Garzioso.*

Fly - ing, flit - ting, rush - ing, dane - ing,

While the gen-tle breeze is sigh - ing, Voi - ces whis - per through the vale.

2nd time *D.C. al Fine*

Come the elves, o'er hill and dale.....

We will dance, will dance...

We will dance the hours a - way,

We will dance, O mer - ry ech o, We will dance the hours a - way,

*mf*

We will dance....

Till the gold - en foot- ed morning, Her-ald comes of joy - ous day.

## WITH THE LORD

GROBE

1. With the Lord thy work be - gin. Child - like place thy  
 2. With the Lord thy work be - gin. They who fol - low  
 3. With the Lord thy work be - gin. Though thy strength may

trust in Him. Think not thou canst do with - out Him,  
 His safe guid - ing, Firm - ly in the Lord a - bid - ing,  
 of - ten fail thee, Of the Lord's fair word a - vail thee.

Hum - bly to thy Fa - ther cling. With the Lord thy  
 Walk the path that's free from sin. With the Lord thy  
 Come, thy bur - den to Him bring. With the Lord thy

work be - gin, With the Lord thy work be - gin.

# ASSEMBLY SELECTIONS

## MY COUNTRY, 'TIS OF THEE

S. F. SMITH

HENRY CAREY

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee, Land of the no - ble free,

Of thee I sing; Land where my Fath - ers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and

Pil - grims' pride! From ev - 'ry moun - tain side, Let free - dom ring!  
 tem - pled hills; My heart with rap - ture thrills, Like that a - bove.

3

Let music swell the breeze,  
 And ring from all the trees  
 Sweet freedom's song:  
 Let mortal tongues awake,  
 Let all that breathe partake,  
 Let rocks their silence break,  
 The sound prolong.

4

Our fathers' God to thee,  
 Author of liberty,  
 To thee we sing;  
 Long may our land be bright,  
 With freedom's holy light;  
 Protect us by thy might  
 Great God, our King.

## THE STAR-SPANGLED BANNER

FRANCIS SCOTT KEY

SOPRANO

JOHN STAFFORD SMITH



1. O say, can you see by the dawn's ear - ly light, What so  
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the  
 3. O thus be it ev - er, when free - men shall stand Be -



proud - ly we hailed at the twilight's last gleaming, — Whose broad stripes and  
 foe's haughty host in dread si - lence re - pos - es, — What is that which  
 tween their lov'd homes and the war's des - o - la - tion! Blest with vic - t'ry



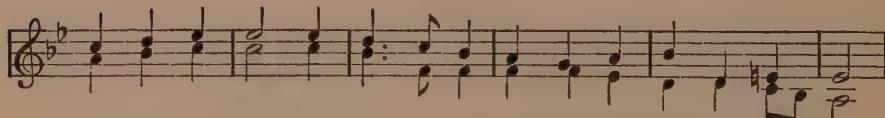
bright stars thro' the per - i - lous fight, O'er the ram-parts we watched  
 the breeze o'er the tow - er - ing steep, As it fit - ful - ly blows,  
 and peace, may the heav'n-res-cued land Praise the Pow'r that hath made

1ST AND 2D SOPRANO

cres.



were so gal - lant - ly streaming? And the rock - ets' red glare, the bombs  
 half con - ceals, half dis - clos - es? Now it catch - es the gleam of the  
 and preserved us a na - tion. Then con - quer we must, when our



burst-ing in air, Gave proof thro' the night that our flag was still there;  
 morning's first beam; In glo - ry re - flect - ed now shines on the stream;  
 cause it is just, And this be our mot - to, "In God is our trust;"

*f* SOPRANO

ALTO

BASS

O . . say, does that star - span - gled ban - ner yet  
 'Tis the star - span - gled ban - ner; O long may it  
 And the star - span - gled ban - ner in tri - umph shall

*cres.*

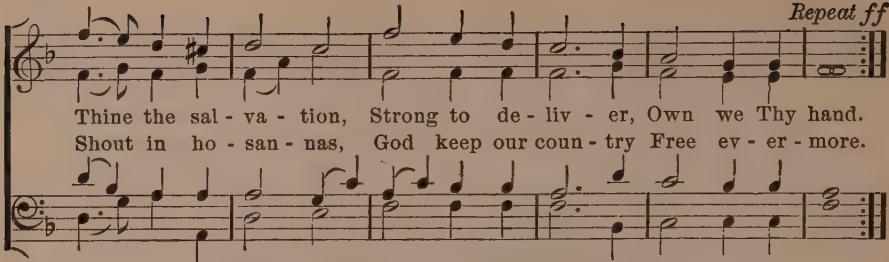
wave O'er the land of the free and the home of the brave.

## GOD EVER GLORIOUS

RUSSIAN NATIONAL HYMN

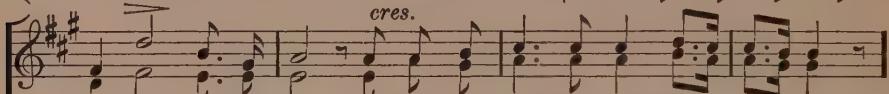
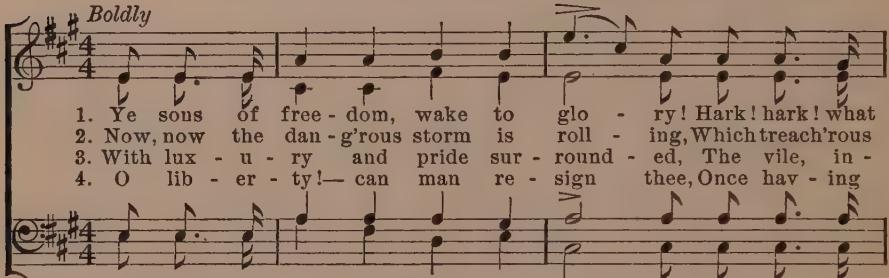
1. God, ev - er glo - ri - ous Sov - reign of na - tions, Wav - ing the  
 2. Still may Thy bless - ings rest, Fa - ther most ho - ly, O - ver each

ban - ner of peace o'er the land, Thine is the vic - to - ry,  
 moun - tain, rock, riv - er, and shore. Sing hal - le - lu - jah,

Repeat *ff*

## YE SONS OF FREEDOM

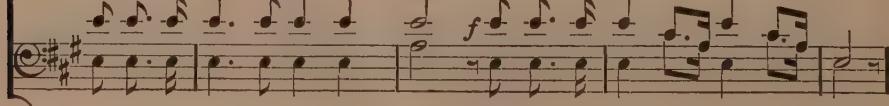
FRENCH NATIONAL SONG

*Boldly*

myr-iads bid you rise; Your chil - dren, wives, and grand-sires hoar - y,  
kings con - fed - rate raise; The dogs of war, let loose, are howl - ing,  
sa - tiate des - pots dare, Their thirst of gold and power un - bounded,  
felt thy gen'rous flame? Can dungeons, bolts, and bars con - fine thee,



Behold their tears and hear their cries! Behold their tears and hear their cries!  
And lo! our walls and cit - ies blaze! And shall we base - ly view the ruin,  
To meet and vend the light and air. Like beasts of bur - den would they load us,  
Or whips thy no - ble spir - it tame? Too long the world has wept, be - wailing

*cres.*

Shall law-less ty-rants mis - chief breeding, With hireling host, a ruf - flan  
 While law-less force with guilty-y stride, Spreads des - o - la-tion far and  
 Like gods would bid their slaves a - dore, But man is man—and who is  
 That falsehood's dag - ger ty-rants wield. But free-dom is our sword and

band, Af-fright and des-o-late the land, While peace and lib - er - ty lie  
 wide, With des - o - la-tion far and wide, With crimes and blood his hands em-  
 more? But man is man—and who is more? Then shall they longer lash and  
 shield, But free-dom is our sword and shield, And all their arts are un - a -

bleed-ing? To arms, to arms, ye brave! The pa - triot sword un-sheath.  
 bru-ing?  
 goad us?  
 vail-ing.

*Little faster*  
 March on, march on, all hearts re-solved On lib - er - ty or death.

Musical score for 'March on, march on, all hearts re -solved' in G major. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features a steady eighth-note pattern throughout.

March on, march on, all hearts re -solved On lib - er - ty or death.

## COLUMBIA THE GEM OF THE OCEAN

DAVID F. SHAW

DAVID F. SHAW

Musical score for 'Columbia the Gem of the Ocean' in B-flat major. The score consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes.

1. Co - lum - bia, the gem of the o - cean ! The  
 2. When war wing'd its wide des - o - la - tion, And

Continuation of the musical score in B-flat major. The score consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with a mix of eighth and sixteenth notes.

home of the brave and the free ! The shrine of each pa-triot's de -  
 threat-en'd the land to de - form, The ark then of freedom's foun -

Continuation of the musical score in B-flat major. The score consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music continues with a mix of eighth and sixteenth notes.

vo - tion, A world of - fers hom - age to thee; Thy  
 da - tion, Co - lum - bia rode safe thro' the storm; With her

Continuation of the musical score in B-flat major. The score consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music concludes with a mix of eighth and sixteenth notes.

mandates make he-ros as - semble, When Lib - er - ty's form stands in  
gar-lands of vic - t'ry a-round her, When so proud - ly she bore her brave

view; Thy . ban - ner makes tyr - an - ny trem - ble, When  
crew, With her flag proud - ly float - ing be - fore her, The

borne by the red, white and blue, When borne by the red, white, and  
boast of the red, white and blue, The boast of the red, white, and

blue, When borne by the red, white, and blue, Thy .  
blue, The boast of the red, white, and blue, With her



ban-ners make tyr-an - ny tremble, When borne by the red, white, and blue.  
flag proudly floating be-fore her, The boast of the red, white, and blue.



## MEN OF HARLECH

WILLIAM DUTHIE

WELSH FOLK SONG



1. Men of Har - lech! in the hol - low, Do ye hear the rushing bil - low,  
'Tis the tramp of Sax - on foe-men, Saxon spearmen, Saxon bow-men.

SECOND ALTO OR TENOR.



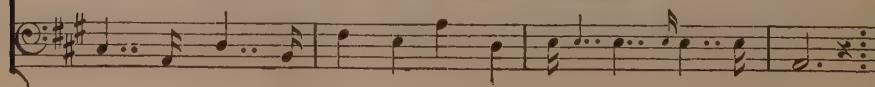
2. Rock - y steeps and pass-es nar - row Flash with spear and flight of arrow,  
Hurl the rul - ing horseman o - ver! Let the earth dead foemen cov - er,



Wave on wave that surg - ing fol - low? Bat - tle's dis - tant sound?  
Be they knights or hinds or yoe - men, They shall bite the ground.



Who would think of death or sor - row? Death is glo - ry now!  
Fate of friend, of wife, of lov - er, Trembles on a blow.



Sheet music for three voices (Treble, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves above a piano accompaniment staff. The lyrics are:

Loose the folds a - sun - der, Flag we con-quer un - der! The  
 Strands of life are riv - en, Blow for blow is giv - en In

Sheet music for three voices (Treble, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves above a piano accompaniment staff. The lyrics are:

plac - id sky now bright on high Shall launch its bolts in thunder!  
 dead - ly lock or bat - tle shock, And mer - ey shrieks to heav-en!

Sheet music for three voices (Treble, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves above a piano accompaniment staff. The lyrics are:

Onward, 'tis our coun-try needs us! He is bravest, he who leads us!  
 Men of Harlech, young or hoar - y, Would you win a name in sto - ry?

Hon - or's self now proud - ly leads us! Cam - bria, God, and Right!

Strike for home, for life, for glo - ry! Cam - bria, God, and Right!

## HAIL COLUMBIA!

JOSEPH HOPKINSON

Unison.

FYLES

1. Hail, Co-lum-bia, hap-py land! Hail, ye heroes, heav'n born band; Who

2. Immortal pa-triots, rise once more! Defend your rights, defend your shore; Let

fought and bled in free-dom's cause, Who fought and bled in free - dom's  
no rude foe with im - pious hand, Let no rude foe with im - pious

fought and bled in free-dom's cause, Who fought and bled in free - dom's  
no rude foe with im - pious hand, Let no rude foe with im - pious

cause, And when the storm of war was gone, Enjoyed the peace your va-lor won.  
hand, Invade the shrine where sacred lies Of toil and blood the well earned prize.

Let in - dependence be our boast, Ev - er mindful what it cost,  
While off'ring peace sincere and just, In heav'n we place a manly trust That

Ev - er grate-ful for the prize, Let its al - tar reach the skies.  
truth and jus-tice shall pre-vail, And ev - 'ry scheme of bondage fail.

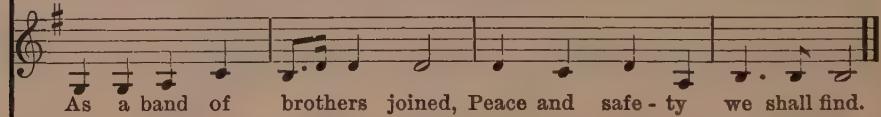
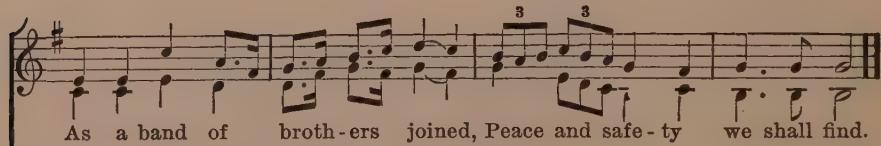
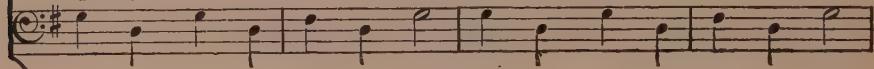
SOP. AND ALTO.



SECOND ALTO OR TENOR.



BASS.

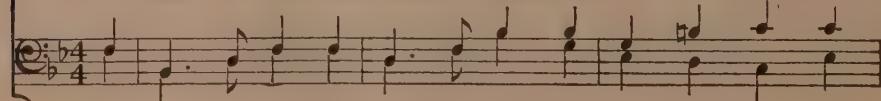


## THE WATCH ON THE RHINE

GERMAN NATIONAL HYMN



1. A peal of thunder calls the brave, With clash of sword and
2. A hun - dred thousand hearts beat high, The an - swer flames from
3. So long as blood shall warm our veins, While for the sword one



sound of war, The Rhine, the Rhine, the Ger - man Rhine, Who  
 ev' - ry eye, The Ger - man youth de - vo - ted stand, To  
 hand re - mains, One arm to bear a gun, no more Shall

now will guard the riv - er's line? Dear Fa - ther - land, no fear be thine, Dear  
 shield the ho - ly bor - der - land. Dear Fa - ther - land, no fear be thine, Dear  
 foot of foemen tread the shore. Dear Fa - ther - land, no fear be thine, Dear

Fa - ther - land, no fear be thine! Firm stands thy guard a - long, a -

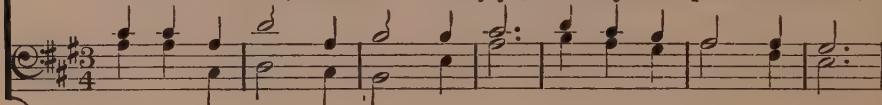
long the Rhine! Firm stands thy guard a - long, a - long the Rhine.

## EARLY MY GOD

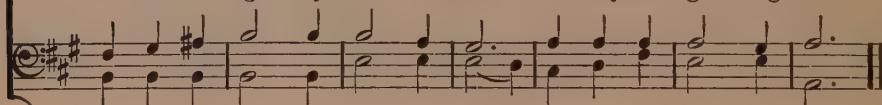
J. B. DYKES



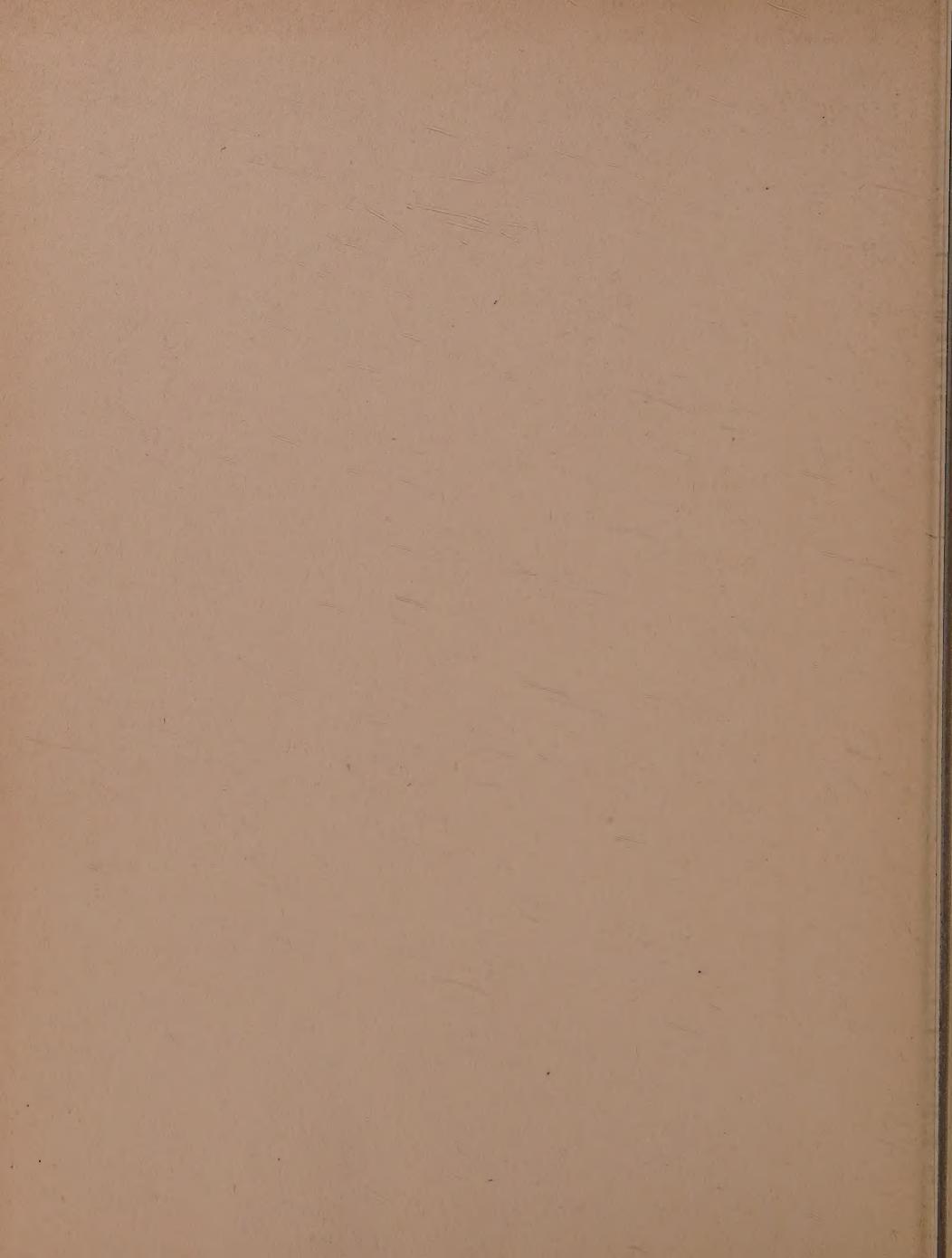
1. Ear-ly, my God, with-out de-lay, I haste to seek Thy face,  
 2. I've seen Thy glo-ry and Thy power Thro'all Thy tem-ples shine;  
 3. Not life it-self, with all its joys, Can my best pas-sions move,



My thirst-y spir-it faints a-way, With-out Thy cheer-ing grace.  
 My God, re-peat that heavenly hour, That vis-ion so di-vine.  
 Or raise so high my cheer-ful voice, As Thy for-giv-ing love.











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